

notes a gloss *συνεῖναι* beside *παρεῖναι*. vii 247 is an exact parallel to this sense of *μύγεσθαι*.

**289. ὦκ' ... ξυνίει:** cf. ξύνει ὦκα (*Il.* ii 26), but ὦκ' is Aristarchus' correction, the paradoxis being ὠδ'. Ar. (cf. Apollonius, *Lex. Hom.* 872 s.v. ὠδε) objected to weak and derivative uses of ὠδε, but it would be reasonable that Nausicaa should resume 'as I was saying' after her digression.

**291. δῆεις:** a defective verb, synonymous with *εὐρίσκω* but used in the epic as a future tense. The 2nd pers. sg. is the reading of the *χαρίεσθραι* for which schol. (who read *δῆομεν* like the medieval paradoxis) offer no reason: perhaps an overcritical reading of the text, as if Nausicaa could not be said to 'find' the grove of Athena when she knew of its whereabouts, cf. van der Valk, *Textual Criticism*, 160.

**293. τέμενος:** cf. Apollonius, *Lex. Hom.* 240 s.v., πᾶς ἀποτεταγμένος εἰς τμήν τῶπος. The crucial passage is *Il.* xii 310–21, where it is explained that the βασιλῆες enjoy among other privileges the possession of a τέμενος and must therefore μετὰ πρόροιαν εὐντας ἐστάναι ἢ δὲ μάχης καυστείρης ἀντιβολήσαι: see H. van Effenterre, 'Temenos', *REG* lxxx (1967), 17–26. The Homeric usage appears to describe a wholly secular institution, and it is possible to interpret the Mycenaean term (PY Er 312) in the same way, cf. Palmer, *Interpretation*<sup>1</sup>, 83–5 (where, however, the sacral nature of the Pylian 'king' (*wanax*) is properly stressed). In later usage τέμενος denotes a precinct set aside for a god or hero, like the Ἀλακίνου τέμενος mentioned at Th. iii 70, but there are significant exceptions, e.g. Battus, king of Cyrene, held *τέμενεα* as well as *ἱερωσύνας* (Hdt. iv 161). Homer linked the term with *τᾶμνω* (cf. the etymologizing formula *τέμενος τᾶμειν*, *Il.* vi 194 and xx 184), but it is probably a loan-word, cf. Akkadian *temenu*, Sumerian *TEMEN*, 'temple', as first pointed out by M. C. Astour, *Hellenesimilitica* (Leiden, 1965), 338. *ἀλωή* is properly a threshing-floor (cf. ἀλοῖάω, 'beat'), as at *Il.* v 499 etc., but this and related words are widely used in the vernaculars for an enclosed garden; cf. Hesychius ἀλωα: κήποι, Κύπροι.

**294. ὄσασιν τε γέγωνε βοήσας:** see v 400 n.

**296. ἄστουδε ἔλθουμιν:** emendations (*ἄστουδ' ἄν-*, *ἄστουδ' ἐσ-*, to which add P. 6 *ἄστου δι-*) seek to obviate the hiatus which is not defended, as elsewhere in this position, by 'une coupe nette du sens' (Chantraine, *Grammaire*, i 89).

**303. ἦρω:** this is the spelling of the MS-tradition, with remarkable uniformity in view of the difficulty of the reading, and must represent the gen. case. As a contraction, however, or as the reflex of an orthographic representation of -ως, the form is without parallel: hence ἦρω (a late form of the gen., by contamination with the 'Attic' declension) in a few MSS, and ἦρώος (Barnes); cf. *βέβληται* (*Il.* xi 380) for the scansion. The nom. would be possible only with an epexegetic clause following, cf. *Il.* vi 396. Schol. moot the possibility of a voc., a desperate expedient. **δόμοι:** the action of the *Odyssey*, both here and in the Ithacan scenes, presupposes the concept of a great house. The description is generic—it is applied in part to Eumaeus' pigsties (xiv 5 ff.)—and makes use of the central terms *αὐλή*, *αἶθουσα*, *πρόδομος*, *μέγαρον*, and *θάλαμος*. Just as the geographical descriptions fit

many places, so the Homeric house can be drawn in accordance with many plans. The earliest modern view originated in the descriptions of classical houses in Plato, Xenophon, and Vitruvius. It identified the *μέγαρον* with the *ἀνδρόν*, imagined a *γυναικωνῖτις* with *θάλαμοι* to its rear, and equated the *αἶθουσα* and *πρόδομος*. This picture could not survive the archaeological discoveries of the late nineteenth century. The *μέγαρον* became the square pillared hall of Tiryns or Mycenae, the *πρόδομος* the antechamber, the *αἶθουσα* the portico, and the *θάλαμοι* the detached suites entered from the *πρόδομος*. So certain did this seem that the Homeric terminology was adopted by the archaeologists. Yet we are left with 'the extreme difficulty of accounting for the knowledge which the poet apparently possessed of architecture of the LH III type', (Lorimer, *Monuments*, 407), when the palaces of the mainland had lain in ruins for four centuries. Old formulae might preserve a detail, but subject as they were to continuous replacement by new expressions they could not preserve the overall concept with its parts in their proper articulation. It is likely therefore that Drerup correctly describes the Homeric house as a heroically exaggerated form of the usual structures of the Geometric age (*Archaeologia* O, 128). It is necessary also to bear in mind that a palace, a city, or a battlefield is seen in Homer through the eyes of the heroes and not, so to speak, through the eye of Zeus. We do not watch Odysseus from afar threading his way through a precisely conceived labyrinth; we go with him through a succession of exotic and bewildering impressions. Most readers find this more satisfactory than exact description, because most people—and most poets—are unobservant of structure but receptive of impression. See the following n. When it is described below (vii 86–97) the palace is presented as one of unimaginable luxury.

**304. μεγάροιο:** the principal room of the Homeric house. The poet's usage and its correlation with the results of archaeology is examined by Drerup, *Archaeologia* O, 128–33, and in detail by M. O. Knox, 'Megarons and *MEΓΑΡΑ*', *CQ* xxiii (1973), 1–21: she concludes, 'Most writers have expected to find Mycenaean elements playing an essential role in the story, with the Iron Age providing descriptive detail. As far as houses, at least, are concerned, the opposite seems now to be the case.' The Mycenaean halls are square, with central hearths between four pillars, a throne against a side-wall, and elegant decoration; those of the Geometric period are very variable, but are often rectangular with two or three pillars along the central axis: see Drerup, op. cit., 5–31. The Mycenaean room has a ceremonial air (note the painted floor and frescoes flanking the throne at Pylos); but in Homer the *μέγαρον* is used for all the ordinary purposes of life, except possibly cooking. It is dark (*σκοιόεις*), but otherwise not strikingly characterized, and there is no objection to digging up the earth floor (xxi 120). It has pillars and a hearth, but the number and position of both are not specified.

For the scene drawn in 304–9 cf. A. Cambitoglou and J. J. Coulton, *Zeagora I* (Sydney, 1971), 31, 'The long bench and large hearth in the

centre suggest that H19 (the central room of a large house) was the main living room. The spindle whorls found on the floor near the bench show that it also served as an everyday room for women to sit and work.' (Zagora is a site of the Geometric period on Andros.)

**305. μη-έρ'**: Arete. For her status see on vii 66.

**306. ἀλιπρόφρυα**: see 53 n.

**309. ἀδάναντος ὤς**: The etymology \*σφωσ is reflected by the adverb's making metrical position in the two formula patterns -ωω- ὤς and -ω- ὤς.

**313-15.** = vii 75-7 with the trivial substitution of *οἶκον ἐς ὑπόροφον* at vii 77 for *οἶκον ἐκκρίμενον*. They are omitted here by many cods. The lines give a reason of sorts why Arete and not her husband should be approached, but the connective *τοί* is that appropriate at vii 75. They are evidently plus-verses which have not yet spread throughout the MS-tradition. The scholia ignore them at this point. 312 (= vii 194) on the other hand, though not vital, is universally attested.

Nausicaa's speech has many linguistic infelicities (discussed at length by Marzullo, *Problema*, 388-404) and much loose and incomplete syntax. Stanford takes the latter as deliberate, expressing the maiden's agitation of mind (cf. ii 334, iii 103, 117, 187 above, vii 311, viii 236, ix 260, and xi 553). But there is no other indication of discomposure. Taken with the diction, the syntax shows that the poet's attention in this passage is generally at a low ebb.

**316. φασενῇ** probably alludes to the finish or decoration of the leather (cf. *ἡνα σφαλόνερα*), since it may be expanded by *φόνικι* (*Il.* vi 219 etc.).

**317. αἰ**: mules are feminine in Homer, where the gender is clear, except at *Il.* xvii 742 (simile). The gender fluctuates in classical Greek.

**318. πλίσσοντο**: 'step out', 'troi'. The form is corrupted in the MSS (*πλήσσοντο*, *ἐπλήσσοντο*, or *σπλίσσοντο*), but is preserved in the scholia. The root appears to be *πλχ-* (see Chantraine, *Dictionnaire* s.v. *πλίσσασμαι*), but the etymology is obscure.

**320.** Nausicaa drives away and, but for a routine epilogue at the beginning of vii and a brief re-entry at viii 457-68, out of the story. This resolute dismissal by the poet of a sympathetic character cannot be other than an indication of his attitude towards her. The scene by the river is an episode, no more, a necessary and well-elaborated part of the *οἰκονομία* of the poem. The poet draws in outline an indulgent portrait of a well-bred girl; but there is no emotional involvement, least of all on the part of the hero. See introduction to vi.

**321. δύσετο**: a so-called 'mixed aorist', having the -σ- of the first aor. and the thematic conjugation of the second. Schol. *Il.* i 496 suggested that the type was an imperfect, but has not convinced either the MS-tradition (which has frequently introduced -σα- forms) or modern grammarians. The origins of the class are not uniform: see Chantraine, *Grammaire*, i 416-19 and *Od.* v 194 and vi 255 nn. The commonest group (*βήσετο*, *δύσετο*, etc.) appears to be the remnants of an abortive morphology which supplied past tenses to the future/desiderative formations: see

C. L. Prince, 'Some Mixed Aorists in Homer', *Glotta* xlviii (1970), 155-63 and lii (1974), 1-10.

**324. μεν**: cf. 239.

**325. πάρος οὐ ποτ' ἄκουσας**: Athena had aided the hero during his shipwreck (v 382), but her intervention on that occasion had not been evident to Odysseus.

**326. ραυμένον, ὅτε μ' ἔρραε ...**: narrated at v 282-381. The words are an extreme example of the *schema etymologicum*: see the numerous examples collected by Fehling, *Wiederholungsfiguren*, 153-62.

**328-31.** The last four verses have been thought by some critics to have been added by rhapsodes to terminate a recitation; see Marzullo, *Problema*, 407-8. A resumptive verse (*ὡς δ' ὅ μιν ἔθ' ἡρᾶτο ...*) also appears at vii 1. Unless the division into books is thought to be original (an unlikely contingency), some minor adjustment would be made as the separate *ράψωδοί* were established. The book division is discussed by S. West, *The Ptolemaic Papyri of Homer* (Cologne, 1967), 18-25; she concludes that it is earlier than Zenodotus but later than the fifth century.

**328. Παλλᾶς**: the old connections with *παλλακή* (= *κόρη*), accepted by Chantraine, *Dictionnaire* s.v. *παλλακή*, and *παλλω* are unconvincing. O. Carruba, 'Athena ed Ares preellenichi', *Atti del I Congresso di Micenologia* (Rome, 1968), 932-44, suggests that the word is an old title, a borrowing of the Semitic *ba'alat* (= *πόρνια*, 'mistress'). Ancient speculations about the word may be read in *P.Oxy.* 2260. What sense, if any, the poet attributed to the term cannot be ascertained, since it is rigidly confined as the inessential element to the formula.

**329. οὐ πω φαίνεται ἐναντίη**: she does not appear to him *ἐναντίη* in her own person until Odysseus has landed on Ithaca (xiii 287 ff.). Athena is the symbol of fortune and success, and from the moment of the shipwreck intervenes constantly (v 427, 437, vi 2, 112, vii 14, 19, viii 7, 193); see also v 382-7 n. The goddess's relationship with Odysseus is examined in detail by M. Müller, *Athene als göttliche Helferin in der Odyssee* (Heidelberg, 1968).

**330. πατροκασίγνητον. μενέαιγεν**: because of the blinding of the god's offspring, Polyphemus (ix 526-36); see also v 284 and n. Athena's *αἰδώς* will not stand close examination as an excuse for her neglect. She had deserted Odysseus before the encounter with the Cyclops and gives no reason for her resumption of relations at this particular moment. No very convincing reasons have been adduced for her behaviour: Are the adventures of ix-xii better told for being without a divine mentor? Is the rational and enlightened Athena incompatible with the fictions and horrors of the adventures? Is Athena a symbol of the wisdom Odysseus has now acquired? Or of his imminent success? Is there a 'wrath' of Athena in the background? Was the poet constrained by a feature of some primitive *Abenteuergedicht*? (Some of these suggestions are discussed by Clay, *Wrath*, 43-4.)